

**NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE**  
Office of Archives and History  
Department of Cultural Resources

**NATIONAL REGISTER OF HISTORIC PLACES**

**James R. and Diana M. Dyer House**

Winston-Salem, Forsyth County, FY2543, Listed 4/5/2006

Nomination by Heather Fearnbach

Photographs by Heather Fearnbach, May 2005



Façade view



Rear view

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

historic name Dyer, James B. and Diana M., House

other names/site number N/A

### 2. Location

street & number 1015 West Kent Road N/A not for publication

city or town Winston-Salem N/A vicinity

state North Carolina code NC county Forsyth code 067 zip code 27104

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

North Carolina Department of Cultural Resources

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See Continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:

☐ entered in the National Register.

☐ See continuation sheet

☐ determined eligible for the  
National Register.

☐ See continuation sheet

☐ determined not eligible for the  
National Register.

☐ removed from the National  
Register.

☐ other,  
(explain:)

Signature of the Keeper

Date of Action


James B. and Diana M. Dyer House  
Name of Property

Forsyth County, NC  
County and State

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property

(Check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

### Number of Resources within Property

(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	3	buildings
0	0	sites
0	0	structures
0	0	objects
1	3	Total

### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

### Number of Contributing resources previously listed in the National Register

N/A

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

### Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Secondary Structure

## 7. Description

### Architectural Classification

(Enter categories from instructions)

TUDOR REVIVAL

### Materials

(Enter categories from instructions)

foundation STONE

walls STONE

roof STONE: Slate

other

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

James B. and Diana M. Dyer House  
Name of Property

Forsyth County, NC  
County and State

## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

### Areas of Significance

(Enter categories from instructions)

Architecture

### Period of Significance

1931

### Significant Dates

1931

### Significant Person

(Complete if Criterion B is marked)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Mayers, Murray and Phillip - Architects

Fogle Brothers Company, Contractors - Builder

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

### Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ Previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_

### Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☐ Other

Name of repository:

James B. and Diana M. Dyer House  
Name of Property

Forsyth County, NC  
County and State

## 10. Geographical Data

Acreage of Property 2.37 acres

### UTM References

(Place additional UTM references on a continuation sheet.)

1 17 565360 3996770  
Zone Easting Northing  
2 \_\_\_\_\_

3 \_\_\_\_\_  
Zone Easting Northing  
4 \_\_\_\_\_

☐ See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title Heather Fearnbach  
organization Edwards-Pitman Environmental, Inc. date 6/1/05  
street & number 3334 Nottingham Road telephone 336-768-6551  
city or town Winston-Salem state NC zip code 27104

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

### Additional items

(Check with the SHPO or FPO for any additional items.)

### Property Owner

(Complete this item at the request of SHPO or FPO.)

name Dr. Robert and Judy Nolan  
street & number 1015 West Kent Road telephone 336-761-8139  
city or town Winston-Salem state NC zip code 27104

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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# National Register of Historic Places

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### 7. Narrative Description

The James B. and Diana M. Dyer House, located at 1015 West Kent Road, is situated on a 2.37-acre lot at the main entrance to the exclusive Reynolda Park neighborhood approximately two and a half miles northwest of downtown Winston-Salem. Modern, curved, rough-cut-stone gates stand at the two entrances to the tree-lined, circular driveway.<sup>1</sup> The boxwood-lined façade faces southeast toward a lush green lawn. From this point forward, for the sake of clarity, the description is written as though the central wing of the house is oriented on a north/south axis. Native deciduous and evergreen trees including dogwoods, maples, wild cherry, bald cypress, eastern red cedar, southern shortleaf pines, and crepe myrtles shield the Dyer House from the street and its neighbors. Landscaped beds along the driveway contain *nadina domestica*, mahonia, and daffodils. A modern greenhouse, shed, and detached garage are west of the house, and a recently designed formal garden is to the north.

#### Dyer House, 1931, Contributing Building

The irregularly-massed, rough-cut-stone exterior of the Dyer House, a striking Tudor Revival style residence, presents a refined, subtle expression of permanence. The west side of the façade rises to a height of two stories, while the east side is only one story. The central gabled bay contains a corbelled arch of smooth, buff-colored Indiana limestone which frames the heavy, arched, oak front door with six panels surmounted by three leaded-glass panes. The attention to detail at the entry extends to the custom iron door hardware and plate surrounding the doorbell. Two lanterns with eagle finials illuminate the recessed entrance. Metal casement windows reminiscent of multi-pane Tudor sash and a stepped stone chimney punctuate the façade. International Casement Company of Jamestown, New York provided the custom leaded-glass casement windows for the house, including the large bay windows in the living room, dining room, and breakfast room that project from the east and west elevations. Stone arches ornament the first-floor window openings in contrast to the flat lintels of the second floor windows. The copper gutter downspout caps are embellished with a geometric design. The variegated green slate roof compliments the grey, brown, and beige tones of the stone exterior. Modifications to the Dyer residence have been minimal, and include a sun porch addition on the east side of the

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<sup>1</sup> Dr. Robert and Judy Nolan, the current owners, added the stone gates at the entrance and stone walls in the rear and side gardens around 1990. The rough-cut stone matches the stone on the exterior walls of the house, which, according to the construction specifications, was provided by Gantt's Quarry in Advance. Mayers, Murray and Phillip, Architects, *Specifications for the Materials and Labor for the Erection and Completion of a Residence Located at Winston-Salem, N. C., for J. B. Dyer* (2 West 47<sup>th</sup> Street, New York, no date), 26.

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house and a modern cobblestone patio on the west side of the house. The grounds were not originally landscaped, but the planting beds, formal garden, stone retaining walls, and stone entrance gates are in keeping with the style of the house.

The entrance drive extends around the west side of the house to the original, attached, two-bay garage, which is distinguished from the rest of the building by the white siding on its second story. Concrete and stone steps with wrought iron railings lead up to an auxiliary side entrance and down to the basement. A cobblestone patio, accessed by a double-leaf oak door, is located at the northwest corner of the main block of the house. A high stone retaining wall lines the driveway's western edge and contains a perennial garden, while a low stone wall parallel with the façade of the garage creates a small planting bed. Boston ivy covers much of the west elevation. A modern greenhouse and a small prefabricated shed are west of the house and paved driveway. A short gravel drive extends from the north end of the paved entrance drive and culminates in a gravel parking area. A detached, stuccoed garage is on the west side of the gravel drive.

The section of the rear yard northeast of the main block of the house contains an original flagstone patio and a perennial garden enclosed by a modern stone wall. The yard is terraced down to the formal garden, with a small kitchen garden located in the intermediary area. The formal garden, designed in 1993 by a Winston-Salem landscape architect, is composed of winding gravel paths leading to a variety of seating areas around a central fountain. Rare ornamental trees, annuals, and perennials are arranged along the paths and in raised beds. A weeping juniper, dragon-eye pine, Harry Lauder's walking stick, gold thread false cypress, Carolina silverbell, and Japanese maple provide a variety of texture and color.

Picturesque views of the naturalistic landscaping, terraced lawn, and gardens are visible from every room in the house—very much in keeping with the intended connectivity between the inside and outside worlds of a country estate. The rambling, 8,184-square-foot, T-plan of the house and the finely-crafted, but not ostentatious, interior further contribute to the feeling of a rural retreat (see attached floor plan). Wide, random-width, close-grain, pegged, white oak floors, white plaster walls, exposed ceiling beams, a paneled oak stair, tall oak baseboards, and wrought iron hardware characterize the central reception area, which opens into a grand living room and sun porch to the east, a dining room to the north and a library to the west. A powder



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bath and a coat closet flank the small foyer at the entrance. Paneled oak radiator covers with curved aprons and cast-iron, lattice-pattern grates are located throughout the house.<sup>2</sup>

The living room has the appearance and dimensions of a great hall, complete with a vaulted, paneled ceiling, a fireplace surround crafted of buff-colored Indiana limestone with a stylized floral medallion in the center and a large bay window with a curved, paneled window seat. A massive, triple-tiered, wrought-iron chandelier hangs from the ceiling. Armand d'Navarre, a Salt Lake City artist, painted a trompe l'oeil mural of the Italian countryside on the west wall of the living room in the late 1970s.

The library, the final room located on the first floor of the front block of the house, is located directly across the reception area from the living room. Original built-in bookshelves line the east wall of the room, which is further embellished with a denticulated cornice. The fireplace and Colonial Revival mantel were added to the library around 1962.

The sun porch, added in 1962, enlarged a small rear porch to create a spacious, airy room with exposed, chamfered ceiling beams. The stone posts that supported the original porch are visible on the east and west elevations. A built-in entertainment center and bookshelves line the south wall and sliding-glass doors extend across the east and north elevations. The Nolans added an English pub bar to the west side of the room in 2000.

Three steps lead down from both the sun porch and the reception area to the dining room. The French doors between the sun porch and the dining room were added when the sun porch was constructed to facilitate the flow between the spaces. The leaded-glass bay window that originally occupied the sun porch door location was removed and stored in the basement. A bay window and curved, paneled seat remain on the west elevation of the room. The Nolans had the dining room baseboards marbleized.

A small breakfast room is at the rear of the dining room. The paneled wainscoting, window seat and trim are painted white, creating a frame for a scenic landscape mural painted on all four walls by Armand d'Navarre. Light from the large bay window on the east elevation streams into the room.

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<sup>2</sup> A list of measurements of interior window and door openings with "Fogle Brothers Company, Contractors" at the top indicates that Fogle Brothers supplied the interior woodwork for the house. (The list is in possession of Dr. Robert and Judy Nolan.) Fogle Brothers was one of the largest building companies in the Piedmont during the first half of the twentieth century, and thus may have also served as the general contractors for the project. The fact that James Dyer's brother, David, worked for Fogle Brothers makes this even more likely.



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The butler's pantry between the dining room and kitchen was updated with knotty pine paneling, cabinets and modern light fixtures in the late 1960s. The kitchen was modernized at the same time and a small pantry at the northeast corner of the kitchen converted to a laundry room. The short service hall at the northwest corner of the kitchen provides access to the outside, basement and second floor. A few steps at the north end of the hall lead down to a lower hall, a small bedroom, and a bathroom, originally intended for the use of household staff. The entrance to the garage is at the west end of the lower hall.

The second floor contains four simply finished bedrooms, a master suite, and five full bathrooms, four of which are original. Although wallpaper covers most of the original plaster walls, the heavy, six-paneled doors with brass hardware, tall baseboards, and paneled radiator covers are intact. All of the woodwork on the second floor is painted. Previous owners added spacious closets to all the bedrooms, a large bathroom in the master suite, and carpeted the floors in the late 1960s. The master suite, which encompasses the southern end of the second floor, includes a large bedroom, two bathrooms and a dressing room/study. A long hall extends north from the master suite, with the doors to the remaining four bedrooms on the east side of the hall. The bathroom at the northeast corner of the house retains its original white tile walls and shower.

The service stair culminates at the north end of the hall, facing a mural of a boy reading in a garden by Armand d'Navarre. A short run of steps just a feet north of the service stair leads down to a hall, bedroom, bathroom, and a large room over the garage, all of which were remodeled in the late 1960s.

## **Greenhouse, 1980, Noncontributing Building**

A one-story, frame shed with a side-gable roof, a single-leaf entry, six-over-six sash, wood siding, gable vents, and a small cupola rests on a concrete block foundation west of the house. A glass greenhouse extends from its southern elevation.

## **Shed, 1973, Noncontributing Building**

A one-story, prefabricated, frame shed with a gambrel roof, a double-leaf entry, exposed rafter ends, and wood siding rests on concrete block piers northwest of the greenhouse.

## **Garage, 1990, Noncontributing Building**

A one-story, frame, stuccoed, one-bay garage with a half-timbered front gable is situated on a poured concrete pad north of the greenhouse and shed.

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## 8. Statement of Significance

The James B. and Diana M. Dyer House meets National Register Criterion C for architecture. The 1931 residence, located in the exclusive Reynolda Park neighborhood approximately two and a half miles northwest of downtown, is locally significant as one of two Winston-Salem commissions of the New York architectural firm of Mayers, Murray and Phillip. Although homes influenced by the grand country estates of England were the norm in Reynolda Park, the Tudor Revival-style Dyer House manifests an austere architectural sophistication that is quite different from the few other Tudor style houses, as well as the dominant Neoclassical and Georgian Revival style neighboring houses. The rough-cut-stone, manorial Dyer House evokes a feeling of permanence intended to make a statement of social and cultural status. The house is situated on a prominent 2.37-acre lot at the main entrance to Reynolda Park, reflecting Mr. Dyer's position as a top executive at R. J. Reynolds Tobacco Company. The grounds were not originally landscaped, but the planting beds, formal garden, stone retaining walls, and stone entrance gates developed since 1977 are in keeping with the style of the house. The property includes a modern greenhouse, shed, and detached garage.

## Historical Background

Winston-Salem experienced tremendous growth and development in the early decades of the twentieth century, becoming the largest and richest city in North Carolina by 1926. Successes in tobacco, textiles, and banking created great wealth, which was manifested in the construction of secular, religious, commercial, and institutional buildings designed by nationally-recognized architects. The Reynolds, Hanes, Gray, and Fries families set the tone for the transformation of downtown from an eclectic mixture of late-nineteenth-and early-twentieth century buildings to a collection of architecturally-significant edifices including the Wachovia Bank and Trust Building (1911, 1918; Milburn, Heister and Company), First Baptist Church (1924-25; Dougherty & Gardner), the Forsyth County Courthouse (1926; Northup & O'Brien), the Nissen Building (1926; William L. Stoddart), the R. J. Reynolds Building (1927-29; Shreve & Lamb) and the Carolina Theater and Hotel (1928; Stanhope Johnson & R. O. Brannon).<sup>3</sup>

Winston-Salem's elite families also commissioned residential designs from locally-and nationally-significant architects. R. J. and Katherine Reynolds constructed Reynolda House, a grand sixty-four room residence designed by Philadelphia architect Charles Barton Keen in the

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<sup>3</sup> Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: UNC Press, 2003), 366-370, 380-383.

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“informal bungalow style,” from 1912 to 1917. The 1,067-acre estate three miles northwest of downtown Winston-Salem encompassed formal gardens, recreational grounds, a model farm and an employee village. Other successful business leaders soon emulated the Reynoldses and moved to the newly created suburbs of West Highlands, Buena Vista, Westview, and Country Club Estates, all located between downtown and Reynolda.<sup>4</sup>

Katherine Reynolds subdivided approximately sixty-five acres on the southeastern edge of the Reynolda estate in the early 1920s.<sup>5</sup> She enlisted the services of Philadelphia landscape architect Thomas Warren Sears, who designed Reynolda Gardens in 1915, to lay out the streets and lots. The “Map of Reynolda Park, Sections 1, 2 & 3,” dated September 1925, bears the names of Sears and J. E. Ellerbe, a Winston-Salem civil engineer.<sup>6</sup> The neighborhood plan was executed as designed, although many property owners sited their homes on more than one lot. High-level employees of the R. J. Reynolds Tobacco Company, relatives of the Reynoldses and members of elite Winston-Salem families purchased land in Reynolda Park.<sup>7</sup>

Reynolda Park manifested the national early-twentieth-century trend toward subdivisions with winding roads and naturalistic landscaping that created a picturesque, park-like setting. The neighborhood was divided into three sections. Section One, where the Dyer House is located, encompassed sixteen lots northeast of Reynolda Road and southeast of Arbor Road. The lots ranged in size from approximately two to six acres. Houses fronted Reynolda, Arbor, and Kent Roads. Reynolda, Inc. handled the property sales, and by 1928 owners included James B. Dyer, the director of the leaf department of the R. J. Reynolds Tobacco Company; Charles A. Kent, the husband of R. J. Reynolds’ niece Sena; Norman V. Stockton, president-treasurer of Norman Stockton, Inc. (men’s clothing); Edward W. O’Hanlon, president-treasurer of O’Hanlon-Watson

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<sup>4</sup> Barbara Mayer, *Reynolda: A History of an American Country House* (Winston-Salem: John F. Blair, Publisher, 1997), 18, 56; Catherine W. Bishir and Michael T. Southern, *A Guide to the Historic Architecture of Piedmont North Carolina* (Chapel Hill: UNC Press, 2003), 391-393; Davyd Foard Hood, “Winston-Salem’s Suburbs: West End to Reynolda Park,” in *Early Twentieth-Century Suburbs in North Carolina: Essays on History, Architecture and Planning* (Raleigh: North Carolina Department of Cultural Resources, 1985), 64-65.

<sup>5</sup> Mayer, *Reynolda*, 19. Mrs. Reynolds acquired the property that became Reynolda Park from the W. H. Holleman heirs in 1909. Plans for the subdivision continued after her death on May 10, 1924.

<sup>6</sup> Plat Book 5, page 1-A, Office of the Register of Deeds, Forsyth County Courthouse, Liberty Street Plaza Building, Winston-Salem, North Carolina.

<sup>7</sup> J. E. Ellerbe, “General Plan of Reynolda, Inc., Winston-Salem, North Carolina,” February 1925, corrected June 25, 1929, Reynolda House Museum of Art Archives, Winston-Salem, North Carolina.

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Drug Company, Inc.; Louis F. Owen, traffic manager of the R. J. Reynolds Tobacco Company; G. W. Coan Sr., secretary-treasurer of the R. J. Reynolds Tobacco Company; G. W. Coan Jr., mayor of Winston-Salem and president of Miller's Municipal Airport; and Owen Moon Jr., president of the Winston-Salem Journal Company, Inc., the Winston-Salem Sentinel Company, Inc., and the Carolina Theatre Company.<sup>8</sup>

James Ballard Dyer was born to James H. and Lucy Holt Dyer in the Martinsville, Virginia vicinity on October 5, 1869. He married Diana Mauzy, also of Virginia, and they moved to North Carolina, where James soon began a thirty-five-year career with R. J. Reynolds Tobacco Company.<sup>9</sup> Mr. Dyer was one of four men, including James Walter Glenn and R. J. and W. N. Reynolds, who developed the Camel blend, introduced as the "the first truly American cigarette" in 1913. Dyer was appointed to the board of directors in 1913 and oversaw the company's shift from horse-drawn conveyances to trucks over the next few years. He became superintendent of the tobacco leaf department in 1914. Dyer also served on the Real Estate Committee, which managed the lease and sale of modest homes to company employees. Dyer remained part of the top management team after the death of R. J. Reynolds in 1918.<sup>10</sup>

Mrs. Dyer was as enterprising as her husband. A nurse by training, she assisted Dr. J. K. Pfohl of Salem and raised the couple's four children: James Ballard Jr., Diana, Elizabeth, and Joseph Layton. The Dyers lived at 665 North Spring Street and attended the nearby First Presbyterian Church. They were well-known for their philanthropic activities and owned a number of investment properties.<sup>11</sup>

James B. Dyer purchased lots 8a, 8b, and 9 at the main entrance to Section One of Reynolda Park on May 1, 1925 and engaged the New York architectural firm of Mayers, Murray and Phillip to design a new residence for his family. Although there is no hard evidence as to the manner in which the Dyers connected with the firm, Mayers, Murray and Phillip were well-known in Winston-Salem at the time due to their 1928 design for Centenary Methodist Church, which was completed in 1931. The building committee for Centenary included James K.

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<sup>8</sup> Ibid.; *Miller's Winston-Salem City Directories* (Asheville: The Miller Press, 1928-1931); *Hill's Winston-Salem City Directories* (Richmond: Hill's Directory Company, Inc., 1932-1935).

<sup>9</sup> "Funeral Today for Mr. Dyer," *Winston-Salem Journal*, August 20, 1929.

<sup>10</sup> Nannie M. Tilley, *The R. J. Reynolds Tobacco Company* (Chapel Hill: University of North Carolina Press, 1985), 211, 232, 271, 286, 323.

<sup>11</sup> William B. Wilson III, telephone interview with the author, May 17, 2005.

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Norfleet and James G. Hanes, who were members of the Dyers' social circle. The West Fifth Street residences of Bowman Gray and W. N. Reynolds, who served with Dyer on the R. J. Reynolds Tobacco Company Board of Directors, were demolished so that Centenary could be sited in a prominent downtown location.<sup>12</sup>

Mr. Dyer suffered a heart attack and died early in the morning of August 19, 1929. He was interred in Salem Cemetery following a memorial service at his home on the afternoon of August 20. Dr. John S. Foster of First Presbyterian Church and Dr. J. K. Pfohl of Home Moravian Church conducted the funeral. All offices and departments of the R. J. Reynolds Tobacco Company closed at noon on the day of the funeral, and employees, both white and black, were invited to the visitation at the Dyer home on North Spring Street. Honorary pallbearers included the board of directors of R. J. Reynolds Tobacco Company and the board of deacons of First Presbyterian Church. James B. Dyer was survived by his wife and children, two sisters and four brothers.<sup>13</sup> Most of his siblings lived in Martinsville, Virginia, but one brother, David Holt Dyer, moved to Winston-Salem in 1906 and served as Superintendent of the Yard for Fogle Brothers until his death in 1931.<sup>14</sup>

After Mr. Dyer's untimely death, his wife Diana proceeded with plans to construct a residence on the Kent Road property in Reynolda Park.<sup>15</sup> Mrs. Dyer and her children continued to live in their home on Spring Street until the new house was completed in late 1931. At the time the Kent Road house was finished, son James B. Dyer Jr. worked as a clerk at Fenner & Beane and daughters Elizabeth and Diana were students.<sup>16</sup>

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<sup>12</sup> Deed Book 239, pages 322-324, Office of the Register of Deeds, Forsyth County Courthouse, Liberty Street Plaza Building, Winston-Salem; "Great Edifice Will Be Built On W. Fifth St. On \$250,000 Lot," *Winston-Salem Journal*, 1928, reprinted in *Through Centenary Windows*, April 17, 1980.

<sup>13</sup> "Funeral Today for Mr. Dyer," *Winston-Salem Journal*, August 20, 1929.

<sup>14</sup> "Memoir of Brother David Holt Dyer," 1931, Moravian Archives, Southern Province, Winston-Salem, North Carolina.

<sup>15</sup> As period maps, plats, drawings, and specifications refer to the property as the J. B. Dyer Residence, and the Dyers purchased the Reynolda Park lots, engaged Mayers, Murray and Phillip, and decided on the house style before Mr. Dyer's death, this nomination bears both of their names.

<sup>16</sup> *Hill's Winston-Salem City Directory*, Richmond, Virginia, 1932, 511.

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James B. Dyer Jr. eventually moved to Florida, but Diana and Elizabeth remained in Winston-Salem. Diana married William T. Wilson Jr. and had one son, William T. Wilson III. She served as the Chairman of the Board of the Girl Scouts, USA, and thus spent much time in New York. She was also on the board of Agnes Scott College.<sup>17</sup> Diana endowed a scholarship in voice at the North Carolina School of the Arts and a maintenance fund for the organ her family donated to First Presbyterian Church in 1957 in memory of her father.<sup>18</sup>

Diana M. Dyer resided in the Kent Road house until her death in 1962. Buddy Sommer acquired the Dyer property from her estate and subsequently sold it to Smith W. Bagley. Bagley sold all but 2.37 acres of the original eight acres surrounding the Dyer House. Dr. Robert E. and Judith L. Nolan, the current owners, purchased the house and the residual acreage in 1977.<sup>19</sup>

## Architecture Context

The expansive houses situated on large lots in Reynolda Park reflect the early-twenty-century wealth and growth of Winston-Salem to a greater extent than any other suburb of the period. Winding roads, deep setbacks, and dense landscaping create an estate-like setting for an eclectic mixture of finely-detailed dwellings commissioned from nationally-recognized architects. The signature white-stuccoed walls and loggia supported by substantial columns of the Reynolda House inspired the 1923 Kent House, also designed by Philadelphia architect Charles Barton Keen. Keen's other Reynolda Park commissions include the E. W. O'Hanlon House at 1056 West Kent Road (1926-29) and the Georgian Revival Norman V. Stockton House (1929-30) at 1065 East Kent Road. Owen Moon Jr. engaged the Philadelphia architecture firm of Walter T. Karcher and Livingston Smith to prepare the plans for his stuccoed Cotswold-style cottage at 1077 East Kent Road in 1926. Thomas Sears planned the formal gardens for the Kent and Moon residences and landscaped the grounds of the O'Hanlon House. Luther Lashmit designed the house at 1040 Arbor Road in 1926 for Alex M. and Mamie Gray Galloway. The house features ironwork forged by Philadelphia blacksmith J. Barton Benson. Bowman and Nathalie Grey also

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<sup>17</sup> William T. Wilson III, telephone interview with the author, May 17, 2005.

<sup>18</sup> School of the Arts and Winston-Salem Foundation web pages; Mary Wiley and Bill East, *The Book of Remembrance* (Winston-Salem: First Presbyterian Church, 1961), 85.

<sup>19</sup> William T. Wilson III, telephone interview; Deed Book 1208, page 1575, Office of the Register of Deeds, Forsyth County Courthouse, Liberty Street Plaza Building, Winston-Salem, North Carolina.

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commissioned Lashmit to design their Norman Revival country home, Graylyn (1929-32), at 1900 Reynolda Road.<sup>20</sup>

The Dyer House is one of two buildings—and the only residence—in North Carolina designed by the New York firm of Mayers, Murray and Phillip. Francis L. S. Mayers, Oscar Harvey Murray, and Hardie Phillip, three senior members of Bertram Grosvenor Goodhue's firm, headed up the reorganization of Goodhue's New York office after his death in 1924. They oversaw the completion of some of Goodhue's major commissions, including the Nebraska State Capitol in Lincoln, the California Institute of Technology campus in Pasadena, the Rockefeller Memorial Chapel in Chicago, the Los Angeles Public Library, and the Honolulu Academy of Fine Arts. Although Mayers, Murray and Phillip operated for several years as Bertram Grosvenor Goodhue Associates, by 1931 they changed the firm name to reflect their status as principles. They designed buildings for private clients and government agencies all over the United States, including the Taos Indian Health Center in Taos Pueblo, New Mexico (1925); Oriental Institute in Chicago (1931); and fifty sandstone buildings in the Navajo town of Window Rock, Arizona (1934). Their New York commissions included the St. Bartholomew's Church Community House (1927) in New York City and the Medicine and Public Health Building for the 1939 World's Fair.<sup>21</sup>

The buildings designed by Mayers, Murray and Phillip reflect the influence of Bertram Goodhue in architectural style, materials and methods of construction. Goodhue used the stone cathedrals of England as a point of departure for his distinctive Gothic Revival ecclesiastical commissions. Mayers, Murray and Phillip continued in this tradition, and, like Goodhue, their imposing

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<sup>20</sup> Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 391-393; Davyd Foard Hood, "Winston-Salem's Suburbs: West End to Reynolda Park," in *Early Twentieth-Century Suburbs in North Carolina*, 66-67.

<sup>21</sup> Bertram Goodhue dissolved his relationship with Cram, Goodhue and Ferguson and opened his own architecture firm in New York on January 1, 1914. As he was frequently traveling to and from his commissions throughout the United States, Francis L. S. Mayers managed the day-to-day operations of the firm and approximately thirty employees for Goodhue. Richard Oliver, *Bertram Grosvenor Goodhue* (New York: The Architectural History Foundation, 1983), 123, 170, 235.

The firm of Mayers, Murray and Phillip dissolved on March 31, 1940. Mayers (1886-1984) remained in New York City at Goodhue's old office until July 1959, when he retired to Boca Raton, Florida. Phillip (1888-1973) opened an office in New York, but soon moved to Pasadena, California. Murray (1883-1957) relocated to Rhinebeck, New York. "Francis Laurie Spencer Mayers, Oscar Harold Murray and Hardie Phillip," The American Institutes of Architects Archives, Record Group 803, Membership.



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churches are characterized by Guastavino vaulted tile ceilings, handcrafted sculpture, stained glass, elaborate woodwork and distinctive hardware.<sup>22</sup> The firm's mastery of the stylized Gothic mode is evident in Centenary Methodist Church (1930-31) in Winston-Salem, a monumental Indiana limestone edifice with high, stepped buttresses, narrow windows, a tall apse, and a sanctuary distinguished by a high arched ceiling supported by massive stone pillars.<sup>23</sup> Centenary is almost identical in form and plan to the Church of the Heavenly Rest (1926-29) on Park Avenue in New York City also designed by Mayers, Murray and Phillip.<sup>24</sup> Hardie Phillip was the lead architect on both projects, and stated that his intention was to express "the use of Gothic as a principle, not a style."<sup>25</sup>

Goodhue's travels in England also served as inspiration for his residential work. After visiting a series of English country houses in 1913, Goodhue designed the J. E. Aldred House (1913-28) in Locust Valley, New York in what he referred to as his "Anglomaniac manner." The austere fieldstone exterior of the Aldred House was embellished with limestone trim and a slate roof, while oak paneling and ornamental plaster filled the interior. The rambling form of the Tudor style provided ample opportunity to encompass public, private, formal and informal spaces.<sup>26</sup> O. H. Murray prepared the sketches and working drawings for the Aldred House and supervised its construction.<sup>27</sup> Goodhue continued to use the English estate model for residential commissions, and the Mayers, Murray and Phillip design for the Dyer House is in very much the same mode.

It is possible that O. H. Murray designed the asymmetrically-massed, rough-cut-stone Dyer House. His experience with the Aldred House makes him the most likely candidate. This hypothesis is further supported by the fact that Henrietta Addison, the wife of Walter P. Addison, who served as the supervising architect for Mayers, Murray and Phillip during the construction

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<sup>22</sup> Oliver, *Bertram Grosvenor Goodhue*, 53-54.

<sup>23</sup> Bishir and Southern, *A Guide to the Historic Architecture of Piedmont North Carolina*, 383.

<sup>24</sup> Norval White and Elliot Willensky, *AIA Guide to New York City, Fourth Edition* (New York: Three Rivers Press, 2000), 428.

<sup>25</sup> "Hardie Phillip," The American Institutes of Architects Archives, Record Group 803, Membership.

<sup>26</sup> Oliver, *Bertram Grosvenor Goodhue*, 103-104.

<sup>27</sup> "Oscar Harold Murray," American Institutes of Architects Archives, Record Group 803, Membership.

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of Centenary Methodist Church, does not remember her husband or Hardie Phillip being involved in a residential project in Winston-Salem.<sup>28</sup> In addition, Hardie Phillip does not include the Dyer House in the list of residential commissions he submitted with his 1935 proposal for Fellowship in the American Institute of Architects.<sup>29</sup> It is unlikely that Francis L. S. Mayers designed the Dyer House, as his entry in *the American Architects Directory* only mentions residential and institutional commissions in New England.<sup>30</sup>

Although homes influenced by the grand country estates of England were the norm in Reynolda Park, the Dyer House manifests an austere architectural sophistication that is quite different from its Tudor, Norman, Neoclassical and Georgian Revival neighbors. The stuccoed Cotswold-style Moon House is a much more picturesque interpretation of the English cottage. The long, complex façade of Graylyn, an opulent Norman Revival mansion executed in Randolph County stone, reflects the power and influence of the Gray family. All of the residences in the neighborhood make a statement of social and cultural status and were intended to function as retreats from the stresses of the business world. The Dyer House, situated at the end of a landscaped drive at the main entrance to Reynolda Park, epitomizes this intention.

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<sup>28</sup> Henrietta Addison, telephone interview with the author, May 10, 2005.

<sup>29</sup> "Hardie Phillip," The American Institutes of Architects Archives, Record Group 803, Membership.

<sup>30</sup> George S. Koyl, ed., *American Architects Directory* (New York: R. R. Bowker Company, 1955), 373-374.

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## 10. Geographical Data

### Verbal Boundary Description

The nominated property consists of Forsyth County tax parcel # 6826-33-6489 (2.37 acres), as indicated by the heavy solid line on the enclosed tax map.

### Boundary Justification

The nominated tract is the original site of the Dyer House and includes the residual acreage associated with the house.

### Photo Catalog

All photographs by Heather Fearnbach, Edwards-Pitman Environmental, 3334 Nottingham Road, Winston-Salem, NC, on May 4, 2005. Negatives located at the North Carolina SHPO.

1. Façade, looking northeast
2. Side (west) elevation and attached garage
3. Rear (north) and side (east) elevation
4. Entrance detail
5. Interior – Reception Area
6. Interior – Living Room, looking west
7. Interior – Living Room Fireplace Surround
8. Interior – Sunroom
9. Detached Garage, 1990